

~~Box III,~~

~~Box L~~

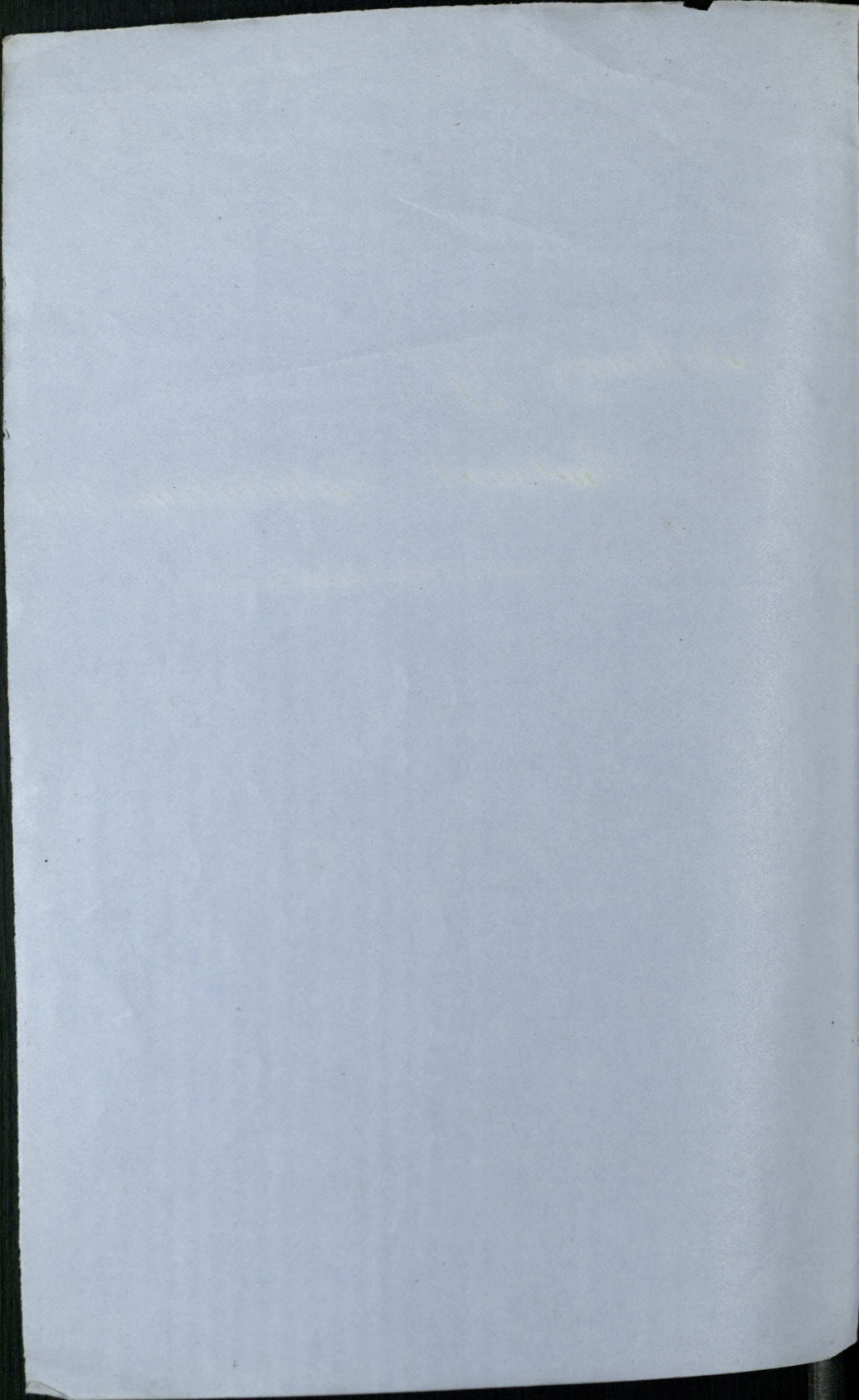
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Scharf, G. —

Portrait Exhibition 1866.





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A LIST
OF
THE MOST NOTEWORTHY
PICTURES
IN THE
NATIONAL PORTRAIT EXHIBITION,
NOW OPEN AT SOUTH KENSINGTON.

*Offered by G. SCHARF to the Members of the Archaeological
Institute during their London Congress, July, 1866.*

THE following numbers refer to the Official Catalogue prepared by the Committee of Council on Education, and sold in the Exhibition. The larger figures denote still greater importance; and numbers within brackets indicate that the Picture, although deserving of observation, is not satisfactory.

(1), (2), (6), **7**, 8, 10, (11), 12, (13), (16), **17**, **18**, 19. 22, Magdalen College and Bridge (Oxford) in the background. 24. (27), compartments of the reredos of an altar. Two of the four Fathers of the Latin Church in the centre, between portions of an adoration of the Magi. No connection whatever with the Duke of Gloucester. The shield of arms indicates Tate, Lord Mayor of London; and the figure called a pilgrim, standing below the shield, is the usual form in which St. Joseph is represented. The ox and ass in the stable behind are generally introduced in representations of this kind. Other panels of the reredos still wanting. No pictures visible at the back. 30, **32**, (33). 35, not Jane Shore, but Diane de Poitiers; 34 is a copy of the same on canvas. (42), (45), 46, **47**, **49**.

54, not Henry and Ferdinand, but the Emperor Charles V. and Francis I. of France. The emperor wears a collar of the Golden Fleece, and rests his right hand on a disk containing a view of Gibraltar and the Pillars of Hercules, his well-known device. Francis wears the

figure of St. Michael in the *enseigne* in his bonnet. A somewhat similar picture was in the Strawberry Hill collection.

58, not children of Henry VII.,* but of the King of Denmark; the youngest was afterwards Christina, Duchess of Milan. (See No. 104.) (59).

61, a copy by Mytens. 62, (63). 74, not Queen Catherine, but Lady Rich. 76. 78, not Queen Catherine, but Margaret Roper, daughter of Sir Thos. More. 79, 80, 81, 84, **86**, (88), 90, 93. 97, not Anne Boleyn, but Anne, Queen of Hungary and Bohemia.† 98, **99**, (101), 102. 103, painted on canvas, and probably a comparatively recent copy from a genuine miniature. 104, 105, **106**, (107), 110, 111, 113, (114), **115**, (116), 118, 120, **121**, 122, **124**, 125, 126, (129), 131. 132, more probably Margaret of Scotland. (133). **134**, extremely fine. The true original of all Holbein's large full-length portraits. A genuine drawing, entirely by the master's own hand. 135, small copy in colours by Remée, or Remigius, van Leemput, from the large picture burnt at Whitehall, and for which No. 134 was the original study. 136, 137, (138), (142), 144, (145), 147, 148, **149**, 151, 152, **153**, **157**, 161, (162), **163**, **165**, (168). 170, the queen in this picture is Catherine Parr. The names of the Princesses Mary and Elizabeth on the frame have unfortunately been reversed.

172, 175, 176, 177, 180, (183), (184), 185, **186**, (187), 190, (192), 193, 195, 198, 199, (201). 202, not Gardiner. (203), 204, **205**, (206), (208), 209, (211), **212**, 217, **219**, (223), **228**, 229, 234, 236, 237, 238, 239, 240. 242, Lodge. **245**, **247**, 254, **255**. 256, not Queen Elizabeth's visit to Hunsdon House in 1571, but to Blackfriars in 1600, to do honour to the marriage of Anne Russell to Lord Herbert, son of the Earl of Worcester. Painted probably by Isaac Olivier. (See my paper read before the Institute at last monthly meeting.)

257, (263). 267, Lodge. 272, **274**, **279**. 284, Lodge. 288, 290, **296**, (300). 302, Lodge. 303. 305, a true type; painted at Sheffield in 1578, and a duplicate of one at Hardwick by P. Oudry; other repetitions are at Cobham and Welbeck. 306, 307, 308. 309, copy of portrait inserted in the monument at Antwerp to Barbara Mowbray and Elizabeth Curle, two of Mary's attendants, who escaped after the execution from Fotheringay to Antwerp.‡

* The eldest boy has been erroneously adopted for the portrait of Prince Arthur in the Prince's Chamber of the Houses of Parliament, Westminster.

† Unfortunately, this foreign princess has been painted in lieu of Anne Boleyn in the Prince's Chamber of the Houses of Parliament at Westminster.

‡ This portrait is the same as in the famous full-length memorial pictures of Mary, with the Execution in the background, preserved at Windsor, Blair's College, and Cobham Hall.

(310), (311). 314, duplicate of the well-known copy, or rather adaptation of the 1578 picture by Mytens, now at Hampton Court. 315, (316), (317). 318, this was found under the famous Bodleian portrait presented to Oxford by Alderman Fletcher, and cleaned off at the recommendation of Sir David Wilkie. The remaining picture is most probably Frances Lennox, the Duchess of Richmond, who aspired to the hand of James I.

319, poor version of 305. (320). 321, genuine type as widow of François II., known as the "Reine Blanche."* 322, 323, Lodge. (324), (326), (328). 332, probably by G. Jameson. 333, 335, 336, 337, 338, 340, 344, 345, 348, 349, 350, 352, (355), 357, 359, 360, 361, (362), 366, 373. 375, not Tyrone; inscribed with the name of Cristoforo Canale; a fine picture by Tintoretto. 377, modern. 378, not Tyrone; but a bishop in richly embroidered cope, probably part of a large altar-piece from the school of Rubens. 380, Lodge. 385, 386, 387, 389, 390, 394, 395. 397, Lodge. 399, 404, 405, 406, 408. 409, not Countess of Desmond, but Rembrandt's mother; a very fine picture. (See catalogue of pictures belonging to Charles I., 1638-9.)

411, 415, 416, 417, 418, 422, 423. 424, very fine, by Jameson. (430), 432. 434, Lodge. 435, 436, (437), 439, (440), 441, 442, 443, 444, 446, 447, 450, 451, 452, 454, 455. 457, Lodge. 460, Lodge. (461). 462, apparently a very fine early Velasquez. 463, 465. 466, Lodge. 468, Lodge. 469, 470, 473, 476, 478, 480, 481, 484, 486. 488, Lodge. 489, 492, 494, 496, 499, 500, 501, 502. 503, not Carr, Earl of Somerset, but James Stuart, Duke of Richmond. 505, 507, 511. 512, Lodge. 513, 514, (517), 518, 519. 520, Lodge. 522, 523, 525, 529, 531, 533, 534, 537, 538, 541, (542), 547, 548, 549, 550, 553. 554, a splendid Rubens, but by no means so certainly the portrait of La Tremouille.

556. 557, a fine study for the large picture now at Blenheim Palace; engraved by Hollar; like the statue at Charing Cross. 559, 564, 566, 567, 570, 571, (572), (573), 575, 576, 577, 582. 583, observe scar on his left cheek. 585, (587), (588), 589, 590, 591, 594, 595, 597, 598, 602, 603, 605, 607, 608, (613), 614, (615), 616, 617, 619, 622, 623, 624. 628, Lodge. 630, 632, 633, (634). 640, Lodge. 642, 645. 647, Lodge. 649, 650, 651, 652, 653, 655, 656, 658, 661, 663, 667, 668, 669. 674, Lodge.

675, 676. 679, the original picture of the King standing by his horse is in the Louvre; a duplicate at the Duke of Grafton's. 682, 683, 684. 691, Lodge. 694, 695. 696, Lodge. 698, (699), 700, 703,

* See Mr. A. Way's Catalogue of the Edinburgh Museum, 1856, page 201.

(704), 706, 707, 708, (709), 710. **711**, Lodge. **712**, 713, 714. 715, not by Honthorst, but by A. Hanneman, signed and dated 1650. 716, (717), **718**, **719**, 721, 722. **723**, Lodge; extremely fine. 725, (726), 727. **728**, Lodge. 730, 731. **732**, apparently by Diepenbeke, and retouched in modern times by Sir Joshua Reynolds. 733, 739, 740, 745, 746, 749, 750, (751), **754**, 756, 757, 758, 759, **760**, 763, 764, 765, 769, 773, 775, 780, (781), (782), 784, 785, 786, (788), 789, **794**, **796**, 797, (798), 799. (800), observe badge of the Order of the Garter. 802. **803**, a fine drawing, from the life, by Sir Peter Lely. Compare the picture purchased by order of the Grand Duke of Tuscany, and still preserved at Florence in the Palazzo Pitti.

807, (808), 809, 812, 813, (816), 817, 818. 819, not John Milton, but the Earl of Burlington. (820), 822. (825), engraved by Preston. 827, (828), **829**, 831. 833, not Nell Gwynne, but Queen Mary of Modena: observe the introduction of ermine. 834, **837**, 838. 839, not Lucy Walters and the Duke of Monmouth, but a French picture, probably Mademoiselle de Florensac holding the portrait of Philip, Duke of Orleans. Observe direction of his blue ribbon. 840, 841, **842**, **844**, 845, **851**, 853, 856, **860**, 862, 863, 864, **866**, 868, 869, 870, 871, 873, 875, **876**, 878, **879**, (880), 882, 883, **888**, 890, 893, 896, 898, **900**, **901**, **902**, 904, (906), 907, 912, **914**, 915, 917, 918, 919, 920, 921, 922, **923**, 926, **927**, **928**, 931, **933**, 934, 935, 936, 937, 938, 941, 942, 943. 944, Peterhouse, Cambridge, in the background. 945, 946, 948, 950, 954, 957, **958**, 959, 960, **962**, 963, 965, **966**, 967, 969, 970. 972, not Rachel, Lady Russell, but the Countess of Northumberland (*see ante*, No. 719). 973, 974, **975**, 977, 979, 980, 984, 985, 986, 987, 988, 991, 992, 993, 995, 996, **997**, 998, **1000**, 1002, **1003**, 1005, 1007, **1009**, 1011, 1013, (1014), 1015, **1015A**, 1016, 1017, 1018, 1019, (1020), 1021, 1022, **1025**, 1026, 1027, 1028, 1029.

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